FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Artists Series

PROGRAM I

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SATURDAY, SEPTEMBER 30, 1989

8:00 PM

WALTER HALL

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PROGRAM

Introduction and Allegro — Maurice Ravel (1875-1937)

Judy Loman, harp; **Nora Shulman**, flute;
Joaquin Valdepeñas, clarinet; **Orford String Quartet**

Morceau de concours — Gabriel Fauré (1830-1914)

Beau soir — Claude Debussy (1862-1918)

Pièce en forme de Habanera — Maurice Ravel

Nora Shulman, flute; **Judy Loman**, harp

Première rhapsodie — Claude Debussy

Joaquin Valdepeñas, clarinet; **Patricia Parr**, piano

Among Friends (Toronto premiere) — Chan Ka Nin (b. 1949)

Joaquin Valdepeñas, clarinet; **David Hetherington**, cello
Patricia Parr, piano

* * * INTERMISSION * * *

Viola Quintet in g minor, K 516 — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio-Allegro

Steven Dann, viola; **Orford String Quartet**

TONIGHT'S ARTISTS

Chan Ka Nin was born in Hong Kong in 1949 and moved with his family to Vancouver at the age of fifteen. He studied with Jean Coulthard at the University of British Columbia and with Bernhard Heiden at Indiana University, where he received his doctoral degree in composition. He currently teaches theory and composition at the University of Toronto.

He has won many awards, including first prize in the 1981 International Horn Society Composition Competition, the 1982 Béla Bartók International Composers' Competition, and three awards at the 1986 Aliénor Competition in Washington for his solo harpsichord work *Phantasmagoria*.

Chan Ka Nin has received commissions from CBC Radio, the Vancouver New Music Society, Société de musique contemporaine du Québec, Orchestra London Canada, and Esprit Contemporain Orchestra. His works have been widely performed by such ensembles as the National Arts Centre Orchestra, Canadian Chamber Ensemble, and the Purcell Quartet. *The Everlasting Voices*, performed by soprano Rosemarie Landry and the Toronto Percussion Ensemble, was released by Centrediscs in 1988.

STEVEN DANN began as a violinist, studying under the late Harry Gomez. Switching to the viola in his late teens, his subsequent teachers were Lorand Fenyves at the University of Toronto, Robert Pikler in Australia, and Bruno Giuranna in Italy and England. Upon graduation, Mr. Dann was named principal viola of the National Arts Centre Orchestra in Ottawa, a position he has subsequently held with the Tonhalle Orchestra in Zurich, the Concertgebouw Orchestra in Amsterdam, the Vancouver Symphony and the Toronto Symphony where he is today. As a soloist, he has performed with the orchestras of Winnipeg, Vancouver, and Toronto, as well as the National Orchestra of Spain, the Sudwest Deutsche Philharmonie and the Concertgebouw Orchestra.

DAVID HETHERINGTON graduated from the Royal Conservatory of Music with the Gold Medal in 1967. He continued his studies at the University of Toronto, then travelled abroad to work with Claus Adam in New York, Andre Navarra in Italy, and Paul Tortelier in France. A member of the Toronto Symphony since 1970, Mr. Hetherington also teaches at the Royal Conservatory of Music and the University of Toronto. With his colleagues Joaquin Valdepeñas and Patricia Parr he is a founding member of the Amici; the ensemble was recently named Trio-in-Residence at the Faculty of Music, and will present its own 1989-90 series of concerts in Walter Hall.

JUDY LOMAN graduated from the Curtis Institute of Music, where she studied with celebrated harpist Carlos Salzedo. Since 1960, she has been principal harpist with the Toronto Symphony and, as a soloist, has appeared throughout Europe, the United States, Japan and Canada. She frequently performs contemporary music and has been instrumental in having new works composed for the harp. Miss Loman is often heard on CBC radio and television, and has recorded for the RCA, Columbia, CBC and Aquitaine labels. She is winner of both a JUNO Award and the Canada Council's Grand Prix du Disque. Miss Loman

is Professor of Harp at the University of Toronto and has established a school for harpists in Fenelon Falls, Ontario.

The **ORFORD STRING QUARTET** has given over 2,000 concerts in more than 300 cities around the world. Founded in 1965 at Quebec's Orford Arts Centre, the Quartet has recorded more than 40 discs, several of which have won prestigious awards. The Quartet was named Ensemble of the Year by the Canadian Music Council in 1986. In 1987, with the assistance of TransCanada Pipelines and the Canada Council, the Quartet initiated a National Residency Training Program for aspiring professional musicians across Canada. Each member of the Quartet--violinists Andy Dawes and Kenneth Perkins, violist Sophie Renshaw, and cellist Desmond Hoebig--is an Associate Professor of Music at the University of Toronto, where the ensemble is also the University's Quartet-in-Residence.

Since her debut with the Toronto Symphony at the age of nine, **PATRICIA PARR** has had a brilliant career. She has appeared with major orchestras in North America, including the Philadelphia Orchestra, the Cleveland Orchestra, and the Pittsburgh Symphony. An outstanding chamber musician, she has collaborated with such ensembles as the Guarneri String Quartet and the Orford String Quartet, and has performed here and abroad at numerous festivals, including the Marlboro Music Festival in Vermont. She is a founding member of Amici with her colleagues David Hetherington and Joaquin Valdepeñas. The trio toured the Maritimes last spring under the auspices of Debut Atlantic.

NORA SHULMAN joined the Toronto Symphony as Associate Principal flute in 1974 and, at the beginning of the 1986/87 season, she was appointed Principal flute. She graduated from California State University (Northridge) with a B.A. and, during this time, received a Tushinsky Study Grant from the Young Musicians' Foundation. Miss Shulman has been an Associate Fellow at the Berkshire Music Center, Tanglewood; Co-principal flute of the Aspen Chamber Symphony; and second flute with the Denver Symphony. Since moving to Toronto, she has been featured as soloist with the Toronto Symphony, Chamber Players of Toronto and CJRT Orchestra. She has taught at the Rome Festival in Italy and is presently on the staff of the Faculty of Music.

A native of Mexico, **JOAQUIN VALDEPEÑAS** studied at Yale University and, upon his graduation in 1980, joined the Toronto Symphony as principal clarinet. He teaches at the University of Toronto and, during the summer, at Aspen. He has performed at festivals in Marlboro, Banff, Edinburgh and Evian, as well as at the Casals Festival in Puerto Rico and the Mostly Mozart Festival at Lincoln Center. His debut recording, **Presenting Joaquin Valdepeñas,** with pianist Patricia Parr, was nominated for a Juno Award in 1987. With his colleagues David Hetherington and Patricia Parr, he is a founding member of the chamber music ensemble Amici.

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PROGRAM NOTES

Introduction et Allegro **Maurice Ravel**

On June 11, 1905, Maurice Ravel wrote to Jean Marnold, critic of *Mercure Musical*, "Eight days of solid work and three sleepless nights allowed me to finish it, for better or worse." *Introduction et Allegro* amounts to a miniature concerto for harp, with accompaniment provided by flute, clarinet and string quartet. There are four main themes that are all built out of intervals of a fifth or fourth. One tends to forget the tremendous contrapuntal talents of Ravel, but these are most evident in this work, particularly where themes are intertwined. Thematic unity, strong tonal bass lines, the long harp cadenza, and the title itself represent the rather traditional nature of *Introduction et Allegro*, but there is just as strong an element of dreamlike fantasy to this piece. Ravel's use of harp glissando, soft string arpeggios, harp harmonics, and double-tonguing in the woodwind parts achieve this dreamy end. Thus, there is a perfect balance between technique and emotion, heart and mind, in the work. Ravel need not have hurried to complete the work, for it was first performed at a Cercle Musical concert on February 22, 1907.

Lawrence Beckwith

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Première rhapsodie **Claude Debussy**

The *Première rhapsodie* was written in 1910, the same year that saw the publication of Book One of Debussy's *Preludes*. Composed as a competition piece for instrumentalists at the Paris Conservatoire, the work exists in two distinct versions--the one which is being performed this evening, and the other which is for clarinet and orchestra. *Première rhapsodie* begins with a descending three-note figure, answered by its inversion. The entire material of the single-movement work is derived from this opening motive. While marked "dreamily slow" at the beginning, changing tempi follow which lead to animated sequences and varying dynamics. The title gives the impression that a second work was planned by the composer, however, if such a project ever existed, it never materialized.

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Among Friends **Chan Ka Nin**

Written in 1989, this piece was composed especially for the composer's colleagues the Amici trio--Joaquin Valdepeñas, David Hetherington and Patricia Parr--whose name inspired the title and spirit of the work. The unique character of each instrument has influenced the musical materials, for example: the grace note of the clarinet, the lyrical lines of the cello and the wide interval leaps of the piano are idiomatic for the instruments. This one movement work is essentially a set of theme and variations based on the initial notes F-Bb-Ab by the clarinet. The mood reflects the highs and lows of any human relationship. Friendship, like music, will last only through the test of time. Amici premiered *Among Friends* last March when it toured

the Maritimes; the work was recorded by CBC Radio and will be broadcast on *Arts National* on October 26 (94.1 FM at 8:00 PM).

- C.K.N.

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Viola Quintet in G minor, K. 516 **Wolfgang Amadeus Mozart**

Although he wrote no solo works for viola, Mozart did favour it in a number of outstanding ensemble compositions, including six quintets for string quartet with a second viola. The dark colouring of this instrumental combination and its possibility for rich inner part-writing seems to have brought out the best in Mozart. At least three of these quintets, including K. 516, are among his finest works in any medium. The G minor quintet dates from the spring of 1787, the period when Mozart began work on *Don Giovanni*. Both of these works have puzzled many writers due to the way that their tragic atmosphere evaporates in the finale. It seems from his sketches that Mozart at first intended to end the quintet with a more tragic finale, but he later transferred this music to a different work - his *Symphony No. 40 in G minor*.

Mozart had the G minor quintet published in 1790, but it was written neither for profit nor on commission, but rather out of inner artistic compulsion. The opening material of the first movement is presented by two contrasting trios, first the two violins with a viola, then the two violas and cello. This is but one example of the many ways in which Mozart imaginatively varies the scoring throughout the work. The sombre mood of the exposition sets the tone for this movement, one of the most passionate and ardent in all music. The Menuetto is also dark and troubled in spirit, so the lovely Trio in G Major comes as a welcome relief. The heart of the quintet is its expressive, muted slow movement, in which various deeply felt emotions are explored at length. The slow introduction to the finale is poignant and expansive; it leads, almost reluctantly, into the light-hearted concluding rondo.

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- Next Faculty Artists Series Concert -
features
students and recent graduates of the Faculty of Music

Russell Braun, baritone; Krista Buckland, violin; Susan Greenway, piano; Meredith Hall, soprano; Laura and Linda Ippolito, duo-pianists; Bill Katsioutas, guitar; Carloyn Maule, piano; Ameene Shislakly, clarinet

Works by Paganini, Schubert, Stravinsky, Morawetz, Poulenc, and others.

Saturday, October 28, 1989
Walter Hall at 8:00 PM
$12/$7 students, seniors